



Academic Year <u>Year; 7</u>	Content. Unit title and brief outline of content.	Skills taught in each unit.	Assessment – what knowledge and skills will be assessed and how?
Autumn A	TEAM-BUILDING + BASELINE – Rules for drama, mime, key terminology, role and character, body language, eye contact, vocal skills, freeze frames and thought tracking	<ul style="list-style-type: none"> • recognise and apply key terminology • explore potential of mime • use and interpret OS maps at a range of scales • demonstrate impact of body language when conveying character • understand how to use the space to change character relationships and atmospheres • recognise a range of vocal techniques and know how to apply them • understand what freeze frames and thought tracking are and appreciate their dramatic purpose 	Script fragment demonstrating all baseline skills.
Autumn B – Spring A	HANSEL AND GRETEL – dramatizing a story, vocal characterisation, space and levels, narration and mime, atmosphere and setting, dramatic structure, dramatic subtext and dramatic theme and message	<ul style="list-style-type: none"> • understand features of a playscript • recap and demonstrate range of vocal techniques that can be used to indicate character • recognise points in performance when use of space and levels changes impact and understand why • understand and demonstrate how mime is most accurately developed and how narration achieves greatest impact and discover how the two approaches can work together • recognise and understand how performance and design techniques can enhance atmosphere onstage 	Episode from 'Hansel and Gretel' playscript staged, showing interpretative skills



		<ul style="list-style-type: none"> • understand how plays are usually structured and communicate this through still image sequence • understand what dramatic subtext is and participate in presenting and directing it • identify key themes and messages present in 'Hansel and Gretel' and find ways of communicating them in performance 	
Spring A – Spring B	TALK TALK TALK – Cultural background of script, introduction to physical theatre, significance of single prop, synchronized movement, setting and atmosphere through physical theatre, plot and character through physical theatre, movement, rhythm, percussion and soundscape	<ul style="list-style-type: none"> • understand what a myth is, what the storyline of 'Talk Talk Talk' is and recognise the artistic culture from which it emerges • recognise physical theatre in practice and sample its possible forms • recognise non-naturalistic dramatic potential of objects and build into staging of 'Talk Talk Talk' • achieve synchronized movement and understand what kind of impact it has • recognise how physical theatre enhances atmosphere and defines setting • recognise how physical theatre extends plot and character awareness • experience and explore effect of various rhythms on physical performance with reference to West African culture and determine where their use best serve the play 	Staging of 'Talk Talk Talk' based on principles of physical theatre
Summer A	MIDSUMMER NIGHT'S DREAM 1 – nature of Shakespeare's theatre, non-naturalistic forms of expression, plot knowledge and sound montage	<ul style="list-style-type: none"> • understand how to make use of Shakespearian language and comprehend what it is like to perform on the Globe Theatre stage 	Perform the following spell/speech from 'A Midsummer Night's Dream' for performance on a thrust stage, using vocal and physical techniques to make



		<ul style="list-style-type: none"> • discover ways of creating non-naturalistic drama in relation to the theme of dreams • develop expression of sound to create atmosphere and discover links with Shakespeare's language • gain detailed understanding of the plot of 'A Midsummer Night's Dream', understand the significance of Oberon's speech and achieve atmospheric performance of it 	<p>the performance as atmospheric as possible: What thou seest when thou dost wake Do it for thy true love take; Love and Anguish for his sake Be it ounce, or cat or bear, Pard, or board with bristled hair, In the eye that shall appear When thou wak'st, it is thy dear; Wake when some vile thing is near.</p>
Summer B	MIDSUMMER NIGHT'S DREAM 2 – improvisation and text, character physicality and discipline of comedy	<ul style="list-style-type: none"> • find out and apply physical characterisation to show status and apply to fairy characters and express through text and improvisation • recognise characteristics and status of the Mechanicals and understand how these characters might make initial impact and create comic effect • understand and explore importance of timing and imagination in achieving comic effect 	<p>Performance of Act 3 Scene 1, following these targets: Demonstrate understanding of Shakespearian theatre and perform a Shakespearian role, adding to the atmosphere of the play, demonstrating how to create comic effect, achieving dynamic characterisation and playing out to the audience.</p>



Academic Year <u>Year; 8</u>	Content. Unit title and brief outline of content.	Skills taught in each unit.	Assessment – what knowledge and skills will be assessed and how?
Autumn A – Autumn B	FORUM THEATRE – Augusto Boal’s theories, dramatic and social potential of being a spectator and Joker, dramatic investigation of bullying scenarios, social function of forum theatre,	<ul style="list-style-type: none"> • understand reasons for Boal’s interest in Forum Theatre and demonstrate warm-ups for it • understand how the audience can affect plot and character choices through forum theatre and recognise the role and function of the Joker • recognise key issues and develop character in bullying situations and identify ways in which to introduce forum theatre in relation to them • develop ideas about how to tackle bullying through Forum Theatre-style exploration of characters and situations 	Principles of Forum Theatre tested against bullying scenario, staged by class.
Autumn B – Spring A	ANCIENT GREEK THEATRE – origins and style of ancient Greek theatre, design and proxemics of ancient Greek theatre, nature of tragedy, use of mask and ancient Greek chorus,	<ul style="list-style-type: none"> • recognise the different parts of an ancient Greek theatre, know their purpose and understand how and why ancient Greek theatre came about • understand how to create strongest impact in an ancient Greek theatrical space • understand how to combine structure of ancient Greek tragedy with performance techniques of ancient Greek theatre • develop a masked style of performance and understand impact of counter-mask 	Recreation of ancient Greek theatre features in mini-Medea performance



		<ul style="list-style-type: none"> understand the main functions of the Chorus and how these are demonstrated 	
Spring A-Spring B	BOY IN THE STRIPED PYJAMAS (STANISLAVSKI) – Stanislavski’s ideas, given circumstances, character objectives, dramatic subtext and Magic If,	<ul style="list-style-type: none"> define given circumstances and understand how they make character work clearer understand what character objectives are and how they are communicated in performance understand what subtext is, how it supports character objectives and communicate it in performance define Magic If and use it to develop character 	Performance of ‘Boy in the Striped Pyjamas’ extracts, using Stanislavski’s performance theory
Spring B – Summer A	BRECHT – FAIR TRADE - Brecht’s ideas, montage, V-effect, placards, narration and spass	<ul style="list-style-type: none"> shift meaning by re-ordering scenes use V-effect to make audience think about issues of Fair Trade to use placards and spass for emphasis vary perspective through narration 	A devised piece of theatre on the theme of Fair Trade, including the range of Brechtian features
Summer B	BRECHT – FAIR TRADE - Brecht’s ideas, montage, V-effect, placards, narration and spass	<ul style="list-style-type: none"> shift meaning by re-ordering scenes use V-effect to make audience think about issues of Fair Trade to use placards and spass for emphasis vary perspective through narration 	A devised piece of theatre on the theme of Fair Trade, including the range of Brechtian features
Yr 9 - Autumn A	TEAM BUILDING + BASELINE In this unit key performance skills, approaches and means of achieving audience impact are introduced and students’ strengths and areas of need to them are identified through a baseline performance assessment.	<ul style="list-style-type: none"> Adapting meaning through performance skills Technical control in the use of vocal techniques (clarity, pace, inflection, pitch, projection). Technical control in the use of physical techniques (gesture, facial expression, stillness, stance, contact, use of space and spatial relationships). 	Component 2 Sample Performance of ‘Lord of the Flies’ extracts testing communication of meaning through vocal and physical skills and proxemics



Autumn B – Spring A	LIVE THEATRE EVALUATION Students focus upon the analysis and evaluation of the skills and approaches explored initially when they are present in professional theatre. This generates a more precise and incisive perspective on the practice of drama whilst clarifying the significance of design features such as set, lighting costume and sound.	<ul style="list-style-type: none"> • Development evaluative and analytical skills • Development of theatrical terminology • Recognition of the impact of different theatrical styles and configurations • Deeper understanding of the principles underpinning design features – set, lighting, costume and sound 	Answer the following question: Evaluate how sound was used to communicate the key ideas and themes of the performance.
Spring A – Spring B	INTRODUCTION TO DEVISING The standards of professional theatre, as analysed in the preceding unit, are revisited regularly as students are guided through the devising process. This will prove a recursive version of the final assessment but with key elements like the interpretation of stimulus materials, extension of background research and the implementation of practitioner ideas introduced for the first time.	<ul style="list-style-type: none"> • Discover dramatic potential of stimulus materials • Develop non-naturalistic forms of expression • Research and create character background • Self-evaluate development of performance and piece • Use expressionistic and Brechtian techniques • Structure own drama to explore chosen theme 	Performance of devised piece exhibiting performance skills and thematic research
Summer A	STAGING A PLAY The range of roles and responsibilities – performer, designer, director – are integrated in the staging of ‘1984’. This will feed into students’ practical scripted drama assessment but also grounds them in the disciplines of dramatic interpretation that must be articulated over most of the written paper.	<ul style="list-style-type: none"> • Understand how to express historical context onstage • Explore staging options for a piece of scripted drama – ‘1984’ • Explain how performance skills are used to communicate character and situation • Explain how directorial skills are used to communicate atmosphere, plot and message • Explain how key design features – sound, lighting, set and costume – can support directorial vision 	Analytical questions about the staging of ‘1984’ from perspective of performer, director and designer
Summer B	PERFORMANCE FROM TEXT Performative application and testing of ideas in front of an invited audience proves formative in both testing the validity of the ideas they will be presenting in the written exam and the sort of	<ul style="list-style-type: none"> • Finding clues for character interpretation in a script • Developing understanding of different movement styles 	Group and solo performances, demonstrating performance skills and understanding of play text



	decision that will inform their final practical assessments.	<ul style="list-style-type: none"> Expressing status Use of animal study as means to characterisation Extending vocal and physical skills 	
Autumn A	LIVE THEATRE EVALUATION REVISION Ideas of theatrical configuration and aspects of design are developed from those studied in Year 9 with focus upon a more challenging and differently styled performance. A greater range of focus points for analysis, e.g. costume, proxemics, are introduced to expand range of critical awareness.	<ul style="list-style-type: none"> Play research Comparison of directorial interpretation Identifying directorial intention Evaluating production values in relation to directorial intention Evaluating drama in relation to theatrical setting 	Evaluative questions about performance and design values in live production
Autumn B – Spring A	DEVISING RECAP Further theatrical traditions like Commedia dell'Arte are explored through mask work along with further practitioner influences, so as to gain a wider range of theatrical expression and a critical awareness of it for future analytical work. The practice of analysis is given greater emphasis through more extensive focus on the analytical portfolio that accompanies the devising process.	<ul style="list-style-type: none"> Develop dramatic potential of stimulus materials Research chosen topics and case studies to inform plot Apply mask skills to devising To physicalize meaning through use of Frantic Assembly techniques Research and create character background Self-evaluate development of performance and piece Integrate all elements into performance 	Group performances demonstrating influence of stimulus, research, mask and Frantic Assembly
Spring A – Spring B	STAGING A PLAY REVISION Feedback in response to '1984' performances is used to modify and extend interpretative ideas around the text; directorial, performative and design based. These refined ideas are then given application in relation to the remainder of the play and analytical and evaluative skills are practised recursively in response to sample exam questions around each discipline.	<ul style="list-style-type: none"> Review dramatic meaning with overview of full play Build on previous feedback to improve analysis of performative, directorial and design interpretations Evaluate work in practice 	GCSE standard questioning on roles of performer, director and designer in relation to set text
Summer A	STAGING A PLAY AND LIVE THEATRE EVALUATION REVISION	<ul style="list-style-type: none"> Review dramatic meaning with overview of full play 	Sample GCSE exam paper covering both foci.



	Combination of analysis of work on the set text and evaluation of live theatre in preparation for full mock exam.	<ul style="list-style-type: none"> • Build on previous feedback to improve analysis of performative, directorial and design interpretations • Evaluating production values in relation to directorial intention • Evaluating drama in relation to theatrical setting 	
Summer B	<p>DEVISING</p> <p>All practice work is amalgamated and evaluated in this summative unit at the end of which each student's devising skills are finally assessed.</p>	<ul style="list-style-type: none"> • Performance skills – vocal and physical • Developing drama and expressing meaning • Incorporating research and practitioner influence • Developing ideas from a stimulus • Evaluating own work with strong dramatic awareness and confident use of terminology 	Final assessment of devised work and accompanying portfolio
Autumn B – Spring A	<p>DEVISING</p> <p>All practice work is amalgamated and evaluated in this summative unit at the end of which each student's devising skills are finally assessed.</p>	<ul style="list-style-type: none"> • Performance skills – vocal and physical • Developing drama and expressing meaning • Incorporating research and practitioner influence • Developing ideas from a stimulus • Evaluating own work with strong dramatic awareness and confident use of terminology 	Final assessment of devised work and accompanying portfolio
Spring A – Spring B	<p>STAGING A PLAY AND LIVE THEATRE EVALUATION</p> <p>REVISION</p> <p>Students revise and are steered towards improvement in the skills of explanation, exemplification, analysis and evaluation, using the streamed performance used in the previous year as a focus and all work completed on '1984'.</p> <p>PERFORMANCE FROM TEXT</p> <p>Performative application and testing of ideas in front of an invited audience proves formative in both testing the validity of the ideas they will be presenting in the written exam and the sort of</p>	<ul style="list-style-type: none"> • Recap and consolidate analytical and evaluative skills around set text and live theatre • Recap and consolidate contextual understanding, characterisation and performance skills 	<p>Mock exam, testing analytical and evaluative skills.</p> <p>Group and solo performances, demonstrating performance skills and understanding of play text</p>



	decision that will inform their final practical assessments.		
Summer A	LIVE THEATRE EVALUATION REVISION Feedback on live theatre evaluation in the mock will steer students towards more incisive analysis and evaluation of live theatre in the form of 'The Woman in Black'.	<ul style="list-style-type: none"> Recap and consolidate evaluative skills around live theatre in form of 'The Woman in Black' 	Sample exam question on live theatre evaluation
Summer B	STAGING A PLAY REVISION Students revise and are steered towards improvement in the skills of explanation, exemplification and analysis with reference to '1984'.	<ul style="list-style-type: none"> Recap and consolidate analytical skills around set text 	Final written exam covering set text and live theatre evaluation